

ART in DRESS

By *Harry Collins*

There is no such thing as a good or a bad color; there is only a good or bad combination of colors.

We take a leaf from Nature in recommending the following color scheme. Let the dark colors of the costume be nearest the ground, and let the color scheme become lighter the higher up it goes.

As regards a particular or individual color: it is a safe rule to insist upon the exact shade—on the identical shade and not any substitute that in half light looks like it. For instance, there are two shades of violet—one a soft purple color and one a blue-violet tone. The difference between the two is as great as the difference between a violin and a violoncello. The blue-violet, in order to prove becoming, requires a complexion that boasts high color in the cheeks.

The House of Collins has devoted special attention to training the Sales Staff in an appreciation of color and color differences in relation to dress and personality. In our own shop we endeavor by harmonious surroundings to further develop the instinct for color judgment.

Rules are excellent if we know the exceptions to them, so we submit the following general principles, with a caution that they must be applied with discretion:

For the blond—soft reds, lovely greens, and apricot for evening.

For the brunette—gold or yellow, many shades of brown, although extreme care must be exercised in selecting the right shades of the brown family. The warm tones of brown are best suited to a complexion high in color, cinnamon brown harmonizing especially well with light brown eyes and hair. Tan, combined with dark blue, is good for brunettes who are blessed with a clear complexion; otherwise a touch of cream color at the neck is necessary to soften the effect.

Pinkish or mauve grey is likewise becoming to brunettes, but never the taupe or steel greys.

Every color has its complementary hue, ready to be of service, like a good fairy. If these color vibrations have feeling, how mortified they must be to be torn out of their proper associations and made to suffer the companionship of enemies!

The eye is offended by a play of two bright colors brought forcibly into contact without the harmonizing principle of a middle tone. The effect is too startling. It is a declaration by the wearer of self-advertisement rather than self-expression. Bright shades must be modified by a paler color.

There are colors that shout and colors that weep; those that charm and those that infuriate.

But the ultimate rule is that one cannot err if one holds to the principle of building the gown with one tint.

It is foolhardy to prophesy about things in general; it is worse to prophesy about fashion details. If we do so, it is in the belief that a study of certain tendencies points to a logical prediction regarding the colors that will be in vogue for early Spring.

Let, then, the oracle speak. It speaks of a vogue for grey—a very subtle grey, suggesting the subdued warmth in the paintings of Whistler. We do not know at this writing what special name will be given this particular shade of grey, but perhaps it will be termed "Whistler grey."

Variations of the Jabot

BY SARA MARSHALL COOK



Cylindrical cigarette case of ivory and black enamel with rhinestone motifs, a locket of jade studded with emeralds and a jade necklace.

to-day's page shows a necklace of jade beads having a tassel made of jade and onyx, also a jade locket studded with emeralds, suspended from a black silk cord. The cigarette case, also sketched, is cylindrical in shape and made of ivory and black enamel studded with rhinestones.

An exceedingly interesting and novel mounting for a gold mesh bag is achieved by working a quarter-inch gold bar frame in most unexpected proportions. The horizontal bar, not over an inch in length, forms the top of the frame and serves as a base for the mounting of the ruby-studded clasps. From this point the bar descends, at either side, in an ever-increasing angle to a depth of three inches, forming the widest portion of the bag. Although the frame is exceedingly narrow at the top, the bag is most useful owing to the spreading proportions of the frame.

Coque Feathers Mounted On Tortoiseshell Sticks

WORTH as well as Doucet is showing novelty fans of coque feathers in the most delightful colors, such as flame red, jade green, gray and flame yellow, set into two straight sticks of tortoiseshell. The coque feathers are large and rather straight, so that only the slightest curl remains at the top, and are cleverly mounted at the sides of the tortoiseshell sticks to come out at different angles, giving a very wild and disheveled look, but at the same time making a very smart and most unusual fan.

The illustration at the upper left of this page shows a coque fan in bright red. The dark-haired woman who carries it is wearing two onyx bracelets on her right arm and onyx earrings.

A Double Frill at the Back

THE development of mid-winter fashions continues along extremely simple lines with distinct newness expressed in the detail.

Vionnet is making a strong feature of jabot effects. Many of the newest day and evening dresses depend entirely upon the jabot for novelty. This she applies in many different ways. Her most successful evening dresses show the double jabot down the center back, flowing in graceful lines almost to a train.

Another evening dress which is proving popular with women of discriminating taste has the jabot in a wing-like drapery on one shoulder, dividing over the arm and falling both to the front and to the back.

On simpler models there is sometimes a single jabot frill directly down the front of the bodice only or again it is on the skirt.

Her new idea in afternoon dresses of crepe de Chine shows a big bodice jabot cut in one with the front of the dress which, going around the neck, makes a little standing collar and is lengthened sufficiently across the back to form a narrow yoke to which the fullness is set.

A Bodice Jabot That Forms a Yoke

IT IS a most extraordinary way of cutting the jabot back yoke and front of dress in one piece and is characteristic of the wizard methods of Vionnet. Attention has previously been called to the use of the fur jabot on Vionnet suits and street dresses. This idea is becoming more and more popular.

Erroneous reports regarding the

revival of the bustle effect have no foundation whatever from the standpoint of Paris. There is nothing that in any way resembles a bustle unless what one might call the big Japanese bow seen on some of the evening dresses and the jabot back. But they are quite the reverse, as they are entirely without stuffing and give a very flat back, despite their flowing lines.

A Scarf Tie With Long Flowing Ends

L'ANVIN shows what might be called a bustle in front in that she uses a double girdle effect in a puff on a blouse bodice, the idea borrowed from the Italian Renaissance and in no way resembling the tournure of the early '80s. Poiret and Paquin show slightly bunched draperies, but these models are of minimum significance.

One of Vionnet's best liked jabot back evening dresses is sketched on to-day's page. It is developed in rose moire, showing the reverse side of satin. The back panels, which form graceful lines, open almost below the waistline. The neck of the dress at the front is high.

Another type of jabot dress also is shown. It is made of white moire which has a black satin back. This model has a distinct Greek movement, even to the fibula of brilliants.

The seated figure in the sketch on to-day's page illustrates a crepe de Chine dress showing Vionnet's new use of the scarf or tie. She cuts the narrow scarf with wide flowing ends and uses it either as a binding on a bateau neck with a

large bow tied on the left shoulder or as the turn-over top of a set-on skirt to form a girdle. Sometimes the two are combined in one model.

In striking contrast to the untrimmed dress, which depends on drapery for its charm, are the beaded evening dresses in square, oblong and round crystal beads, in jet, as well as in color. These also feature large cabochons in high colors. Rhinestones and jet motifs and jewel studded embroideries are used on evening dresses.

Many of the decollete models have specially designed shoulder straps worked out like jewelry, but in rhinestones and imitation onyx. Some of them also have very elaborate belts that are of metals set with jewels.

Much Jewelry Worn With Evening Gowns

AMONG the striking novelties is a dress made entirely of jet paillettes, through which is wrought a design in colored paillettes. This is most unusual looking, more closely resembling a gown of rich brocade than one that is spangled.

One need not be hampered in the choice of color for evening gowns, for there is a full series of yellows and reds and many combinations of these colors. There are strikingly beautiful dresses all in flame red or flame yellow, but despite the apparent interest in high colors there are all-black evening dresses.

One in black satin is studded in a design of rhinestones hammered directly in the fabric, with drapery held on one hip by a large motif in jet and rhinestones with acorn pendants.

A new model quite Greek in its feeling is developed in black satin combined with a dull black and gold gauze, the latter arranged in pleated panels. Black satin is combined with handsome black lace in many

of the smartest evening dresses. In contrast to these is a new model in pink and gold lace. Cerise and silver are quite frequently combined, especially in young girls' dresses.

Whether evening gowns be simple or elaborate, a great deal of jewelry is worn with them. Among the really extravagant and beautiful new necklaces are those of diamonds worked in a flexible band with a square diamond pendant an inch and a quarter in diameter and another diamond in rectangular shape, only slightly smaller, attached at the center back.

One of the new necklaces consists of a round, uncut emerald cabochon fully an inch and a half in diameter attached at each side to a narrow silk cord with ornamental slides and small pendants of rose diamonds. Lovely single pearls also are hung in this manner to narrow silk cords in colors, such as blue, pink, green or mauve. This way of suspending precious stones from the sides instead of from the top is still in vogue.

A beautiful solitaire diamond is placed in the frailest imaginable basket-like setting of platinum mounted on a thread-like ring of black enamel to make a necklace.

Jet Is Combined With Nacre and Pearls

JET is smart both for combs and regulation headdresses. Jet and pearls also are combined in some of the smartest things. One copy of an old comb seen recently had a mounting of dull green gold and was set with two rows of pearls, the upper row two sizes larger than the lower. The smartness, however, was in the fact that the comb reached almost from ear to ear and

gave a wonderful effect against the dark red hair in which it was worn.

Ivory and jet are being shown to great advantage in earrings and chains to match. Long chains of this combination have the round ivory beads and oblong jets between. Another is of large and small beads alternating, the large ivory and small jet. All shapes and sizes are finished with tassels of the jet and the small ivory beads.

Jet and nacre also are made into necklaces, and nacre in graduated sizes with small colored flat crystal discs between makes smart and inexpensive chains. These crystal beads, or, rather discs, as they are flat, come in all colors and make a very attractive combination against the whiteness of the nacre.

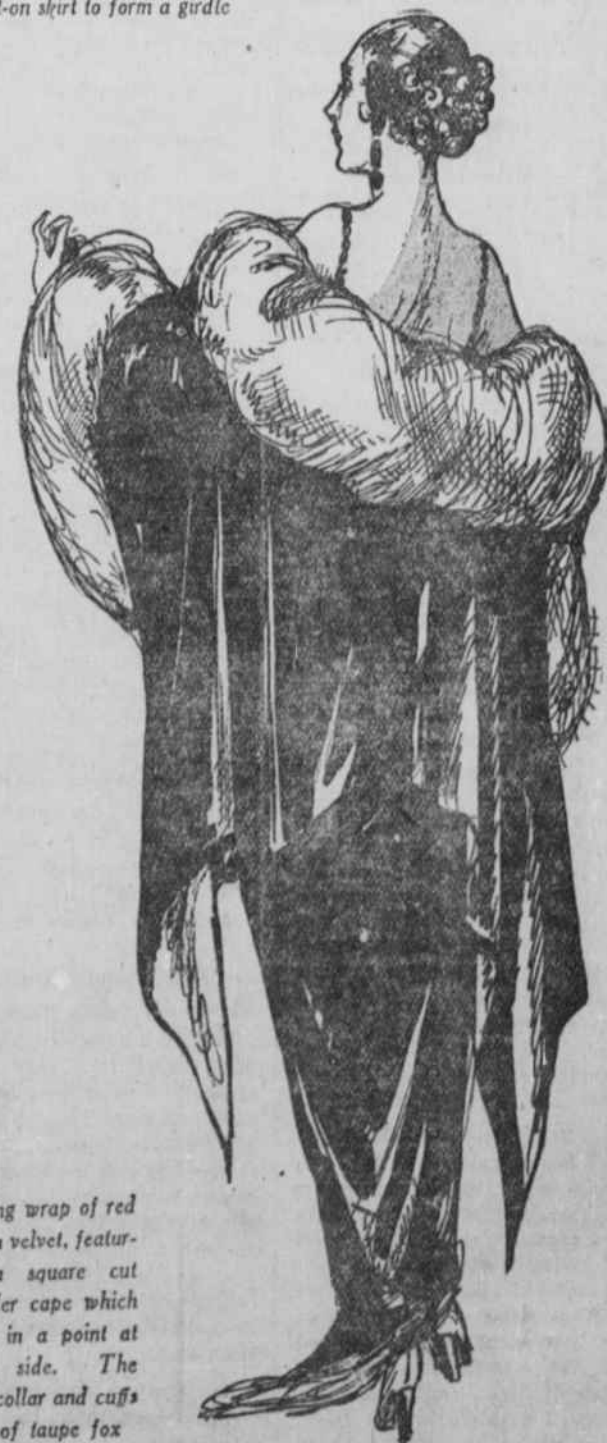
Long Pearl Necklaces Worn With Black Frocks

A NEW bracelet is made large enough to wear just below the shoulder, and is of pearls strung on silver and has a fringe of the pearl beads, which falls over the arm, usually in a point. These are also made with the fringe of uniform length. The same idea is carried out in dog collars of pearls combined with onyx, this making a much more striking and really smarter bracelet or collar than the pearls alone.

The long twisted chain of fine pearls finished with a tassel of pearls which has as the last bead an onyx a bit larger than the last pearl, the whole held by an onyx slide, is very smart and much worn with black frocks. Another fancy novelty in pearls is a large tassel with onyx top, worn on a long black silk cord.

The sketch at the upper right of

Evening wrap of red chifon velvet, featuring a square cut shoulder cape which hangs in a point at either side. The large collar and cuffs are of taupe fox



Lanvin dinner dress developed from heavy blue silk crepe and silver cloth. The cape is of king's blue velvet lined with silver cloth and trimmed with rabbit